

Latin American Paintings

from The Solomon R. Guggenheim Museum

Center for Inter-American Relations

LATIN AMERICAN PAINTINGS

From the Collection of The Solomon R. Guggenheim Museum

July 2 – September 14, 1969

ART GALLERY / CENTER FOR INTER-AMERICAN RELATIONS

680 Park Avenue, New York

Center for Inter-American Relations

The Center for Inter-American Relations is designed to meet two critical needs: more effective communication among those concerned with the process of political and social development in the Hemisphere; and greater awareness in the United States of the artistic accomplishments and cultural traditions of Latin America, the Caribbean area and Canada.

Art Gallery

Stanton L. Catlin, *Director*
Maria Luisa de Posada, *Secretary and Registrar*
May Brawley Hill, *Curatorial Assistant*

Photographs by Robert E. Mates and Paul Katz,
New York
Design by Bert Clarke Design Group

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Foreword

Among the few museums seriously collecting in Latin America as part of regular acquisitions policies, The Solomon R. Guggenheim Museum is outstanding for the excellence of the paintings it has selected from a wide and burgeoning mid-century field. Although its collection does not exceed twenty-six paintings from this source in all, each is by a distinguished figure of the post World War II era from South or Central America or the Caribbean region, and nearly all artists are represented by works of primary importance from periods of their maturity. In a field that is only beginning to be appreciated in terms of its best achievement, The Guggenheim Museum's record is a salutary example of what can be achieved not only in expanding artistic experience through collecting in the Latin American area, but in disclosing those aspects of Latin American art that enrich modern artistic tradition as a whole.

The Center for Inter-American Relations Art Gallery is grateful to Thomas M. Messer, Director of The Solomon R. Guggenheim Museum, who has defined its Latin American acquisitions policy, and to the Museum's Trustees for their generosity in offering the Art Gallery of the Center the present manifestation of the results of this policy over the last two decades. On behalf of the Center and its Art Gallery, I would like to

express our gratitude to Linda Konheim, Research Fellow at The Solomon R. Guggenheim Museum, and to May Brawley Hill, Curatorial Assistant of the Center for Inter-American Relations Art Gallery, for their supervision of all aspects of the exhibition's organization and of the preparation of the catalogue, as well as to members of the staffs of each institution for their contributions to this collaborative project.

STANTON L. CATLIN
Director, Art Gallery

Preface


Latin American art—once a concept with problematic connotations—has gradually fallen back upon itself to become, more than anything else, the work of contemporary Latin American artists.

Three years ago, The Solomon R. Guggenheim Museum made efforts to familiarize itself with the creative scene throughout the vast South American continent and presented an exhibition entitled *The Emergent Decade*. From this large show 12 paintings were acquired through a generous grant from the Hans Neumann Foundation, Caracas. Most of these as well as some other works of Latin American origin from the Guggenheim Museum Collection are grouped together here for their first joint showing.

The Solomon R. Guggenheim Museum is grateful to the Center for Inter-American Relations and to the Gallery's Director, Mr. Stanton L. Catlin, for having offered to play host to a group of works which cannot but assume a particularly meaningful identity within an institution devoted to the study of the culture of the Americas.

THOMAS M. MESSER

Director, The Solomon R. Guggenheim Museum



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Latin American Paintings

The present exhibition and catalogue of paintings from the Latin American Collection of The Solomon R. Guggenheim Museum represents a selection of sixteen works from the twenty-six comprising the total collection. All works are reproduced in color or black and white, and are arranged, together with the catalogue information pertaining to each artist, in alphabetical sequence according to the artists' paternal surnames. Only major museum exhibitions and international group shows are included in the artists' biographical information. The entries for each painting include title, date, medium, dimensions (height before width), exhibitions and references. Exhibitions are listed as completely as possible, with the exception of periodic Guggenheim Museum collection shows. References are restricted to publications where the works are discussed or illustrated. In cases where translations of artists' statements into English have been made, the translator, Maria Luisa de Posada of the Center's Art Gallery staff, is indicated in parentheses.

In the listing of exhibition information, two travelling shows organized by The Solomon R. Guggenheim Museum are abbreviated as follows:

The Solomon R. Guggenheim Museum, New York, 1964, *Guggenheim International* for:

The Solomon R. Guggenheim Museum, New York, January 16–March 29, 1964, *Guggenheim International Award*;

Honolulu Academy of Fine Arts, May 14–July 19, 1964;

Haus am Lützow Platz, Berlin, August 21–September 15, 1964;

National Gallery of Canada, Ottawa, October 5–November 9, 1964;

John and Mable Ringling Museum, Sarasota, January–February, 1965;

Museo Nacional de Bellas Artes, Buenos Aires, April–May, 1965.

The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade* for:

Andrew D. White Museum, Cornell University, Ithaca, New York, October 8–November 8, 1965, *The Emergent Decade*;

Dallas Museum of Fine Arts, December 18, 1965–January 18, 1966;

The National Gallery of Canada, Ottawa, April 1–May 1, 1966;

The Solomon R. Guggenheim Museum, New York, May 20–June 19, 1966;

Krannert Art Museum, University of Illinois, Champaign, September 16–October 9, 1966;

Decordova Museum, Lincoln, Massachusetts, November 6–December 4, 1966;

John and Mable Ringling Museum of Art, Sarasota, April 9–May 7, 1967.

Fernando Botero

Born 1932, Medellín, Colombia.
Lives in New York.

EDUCATION:

Academia de San Fernando, Madrid, 1952; Paris, 1953;
Academia de San Marco, Florence, 1953-54.

MAJOR EXHIBITIONS:

First one-man show Bogotá, 1951; also Pan American Union, Washington, D.C., 1957; The Contemporaries, New York, 1962; Museo de Arte Moderno, Bogotá, 1964; Staatliche Kunsthalle, Baden-Baden, 1966; Milwaukee Art Center, 1967; Center for Inter-American Relations, New York, 1969. Included in Bienal Hispanoamericana de Barcelona, 1955; Venice Biennale, 1958; Bienal de São Paulo, 1959; Bienal Americana de Arte, Córdoba, 1964; Carnegie International, Pittsburgh, 1964 and 1967.

RUBENS' WOMAN 1963

Oil on canvas, 72 $\frac{3}{4}$ × 71 $\frac{5}{8}$ in.

Inscribed l.r. "la mujer de / Rubens / Botero 63"

PROVENANCE:

From the artist; Gift, Fundación Neumann, Caracas, 1965.

EXHIBITIONS:

Palacios de Velázquez y Cristal del Retiro, Madrid, May-June, 1963, *Arte de America y España*; traveled to Palacio de la Virreina y Hospital de la Santa Cruz, Barcelona, August-September, 1963, ill. (Organized by Instituto Cultura Hispanica de Madrid.) The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade*. Delaware Art Center, Wilmington, March 9-April 7, 1968, *Contemporary Latin American Artists*.

REFERENCES:

Art of the Americas Bulletin, Vol. I, Pan American Union, Washington, D.C., 1966, ill. p. 8.
Messer, Thomas M. *The Emergent Decade*, New York, 1966, ill. p. 115.

"Taking for granted the subject matter, I did a series of paintings based on Rubens' portrait of his wife as a research into plastic language and technique. As a result, each painting in the series shows me my position in my work in relation to these problems."

Fernando Botero, May, 1969.



Enrique Castro-Cid

Born 1937, Santiago, Chile.
Lives in New York.

EDUCATION:

Escuela de Bellas Artes, Universidad de Chile, 1957-59.

MAJOR EXHIBITIONS:

First one-man show, Santiago, 1960; also Pan American Union, Washington, D.C., 1961; Krannert Art Museum, Champaign, Illinois, 1968. Included in Biennale de Paris, 1967.

AWARDS:

O.A.S. Fellowship for study in New York, 1962; John Simon Guggenheim Memorial Foundation Fellowship, 1964.

BLOSSOMING MESOMERIA 1963

Oil, crayon and liquitex on paper mounted on canvas,
30 $\frac{1}{4}$ × 37 in.

Signed and dated l.r. "Castrocid 63"

PROVENANCE:

From the artist through Feigen-Herbert Gallery, New York; Gift, Mr. and Mrs. Robert B. Mayer, Winnetka, Illinois, 1963.

EXHIBITIONS:

Feigen-Palmer Gallery, Los Angeles, December 9, 1963-January 4, 1964, *Enrique Castro-Cid*.

Institute of Contemporary Arts, Washington, D.C., March 26-April 10, 1964, *Latin American Artists Painting in Residence in the United States*.

The Solomon R. Guggenheim Museum, New York, June-August, 1965, *Some Recent Gifts*.

"In BLOSSOMING MESOMERIA, I compared the expressive values of painting with the information values of science. As is obvious, the painting is a mockery of scientific description. I thought that this pseudo-information could reveal the basic process of expression that consists, in my opinion, in deteriorating logical values in order to release the expressive values that exist latently in practically everything."

Enrique Castro-Cid, May, 1969.



Castro, 185.

José Luis Cuevas

Born 1933, Mexico City.

Teaches Art, Universidad Iberoamericana, Mexico City.

EDUCATION:

School of Painting and Sculpture La Esmeralda, Mexico City, 1943.

MAJOR EXHIBITIONS:

First one-man show, Mexico City, 1947; also Pan American Union, Washington, D.C., 1954 and 1963; Palacio de Bellas Artes, Havana, 1956; Instituto de Arte Contemporáneo, Lima, 1959; Fort Worth Art Center and Philadelphia Museum, 1960; Santa Barbara Museum and University of Texas, Austin, 1961; Munson-Williams-Proctor Institute, Utica, New York, 1965.

AWARDS:

First International Drawing Prize, Bienal de São Paulo, 1959; Second Prize, Anual de Arte Latinoamericano, Barranquilla, 1960.

THE PRINTMAKER DÉSANDRÉ WORKING ON A SELF PORTRAIT 1965

Ink and watercolor, $17\frac{5}{8} \times 22\frac{1}{4}$ in.

Inscribed l.r. "Cuevas / El grabador Désandré / trabajando en su autoretrato"

PROVENANCE:

From the artist through Grace Borgenicht Gallery, New York, 1965.

EXHIBITIONS:

Grace Borgenicht Gallery, New York, May 18-June 5, 1965, *Recent Drawings by José Luis Cuevas*.
The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade*.
Delaware Art Center, Wilmington, March 9-April 7, 1968, *Contemporary Latin American Artists*.

REFERENCES:

Messer, Thomas M., *The Emergent Decade*, New York, 1966, ill. p. 157.

"I hate accident, improvisation, play with new material [s] for their own sake. I believe in originality only when it comes from the very essence of tradition. I believe an artist is original only when he shows his own accent or his full voice through materials given by his predecessors. . . . Today my main interest is the work of great artists of the past: van Eyck, Hals, Velásquez, Zurbarán, etc. and above all, the great Chinese draftsmen of the XVI and XVII centuries."

José Luis Cuevas, statement to The Museum of Modern Art, New York, January, 1960.



Ernesto Deira

Born 1928, Buenos Aires, Argentina.
Lives in Buenos Aires.

EDUCATION:

Law degree, Universidad de Buenos Aires, 1950.

MAJOR EXHIBITIONS:

First one-man show, Galería Rubbers, Buenos Aires, 1958; also Pan American Union, Washington, D.C., 1964. With Macció, Noé and de la Vega, formed the group "Otra Figuración" shown at Museo Nacional de Bellas Artes, Buenos Aires, 1963. Included in Bienal de Arte Latinoamericano, Bogotá, 1963; Guggenheim International, New York 1964; Salon Austral y Colombiano, Cali, 1968.

AWARDS:

Scholarship from Fondo Nacional de las Artes, Argentina for study in Europe 1953 and 1962; Second Prize, Bienal Americana de Arte, Córdoba, 1966; Fulbright, 1967.

AROUND THOUGHT "A" (NO. 3) 1964

Oil and enamel on canvas, two sections each 76 $\frac{7}{8}$ × 64 in.
Inscribed on reverse, section 1, "En torno al / pensamiento A / 1103 Ernesto Deira 64", section 2, "En torno / al pensamiento (no. 3) Ernesto Deira agosto 64"

PROVENANCE:

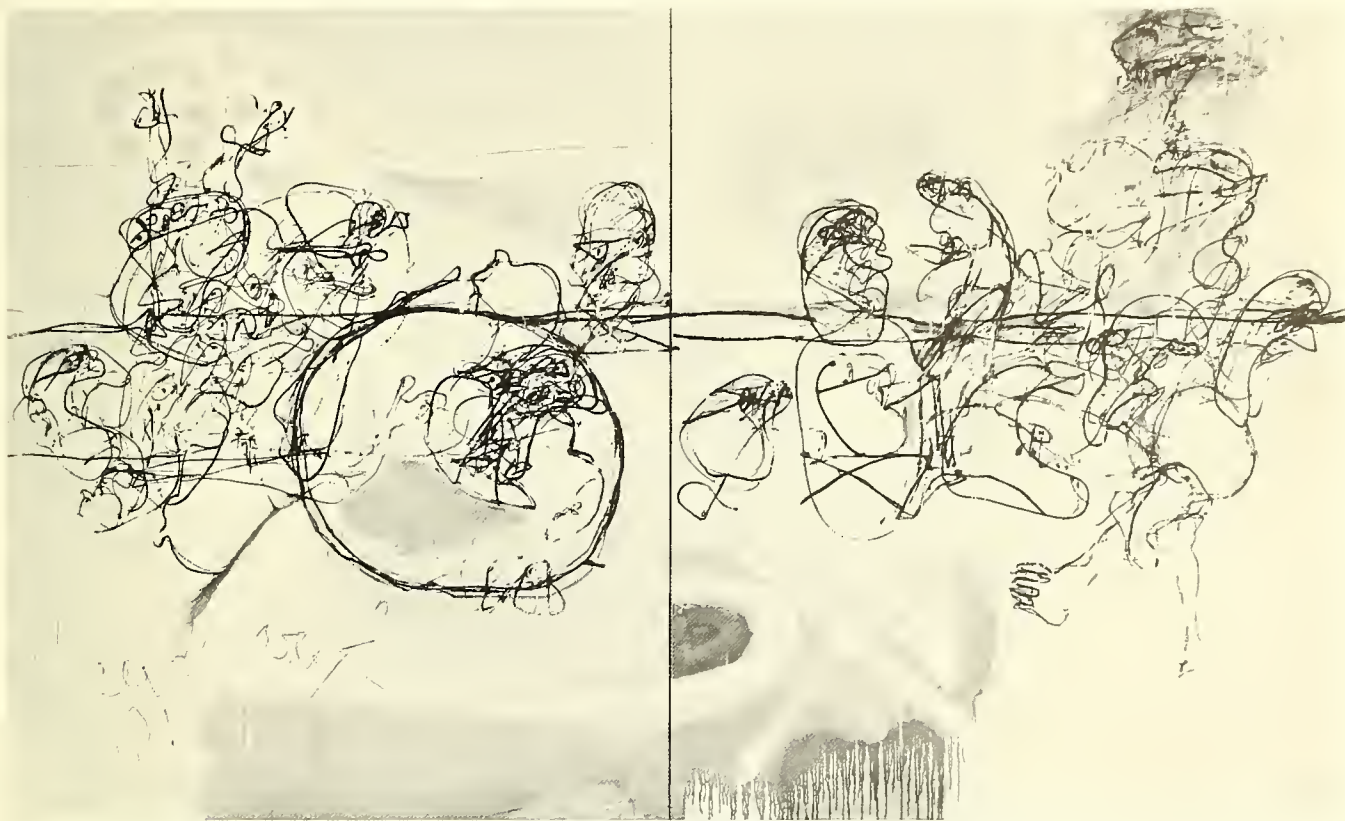
From the artist; Gift, Fundación Neumann, Caracas, 1966.

EXHIBITIONS:

Instituto Torcuato Di Tella, Buenos Aires, September 9–30, 1964, *Premio Nacional e Internacional*.
Ateneo de Caracas, January 10–February 10, 1965 and Museo de Bellas Artes, Caracas, January 10–24, 1965, *Evaluación de la Pintura Latinoamericana Años '60*, no. 3.
The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade*.

"AROUND THOUGHT 'A' (NO. 3), 1964, belongs in a series of paintings that makes reference to the work of Carlos Martínez Bouquet on a classification of types of knowledge that he differentiates as follows: knowledge by identification (called thought A), knowledge acquired through basic utilization of fantasy (called fantasy thought or thought B) and finally, rational and logical knowledge (named thought C)."

Ernesto Deira, May, 1969 (tr. MLP)



José Antonio Fernandez Muro

Born 1920, Madrid. Moved to Buenos Aires and became Argentine citizen, 1940.
Lives in Spain.

MAJOR EXHIBITIONS:

First one-man show, Galería Witcomb, Buenos Aires, 1944; also Pan American Union, Washington, D.C., 1957; Museo Nacional de Bellas Artes, Buenos Aires, 1961. Included in Bienal de São Paulo, 1953 and 1961; Venice Biennale, 1956; Carnegie International, Pittsburgh, 1958; Instituto Torcuato Di Tella International, 1960; Salon Austral y Colombiano, Cali, 1965.

AWARDS:

UNESCO fellowship to study museology in Europe and the United States, 1957-58; Gold Medal, World's Fair, Brussels, 1959; National Prize, Guggenheim International, New York, 1960; Sir Herbert Read Award, Bienal Americana de Arte, Córdoba, 1962.

TANGENTIAL RED 1966

Latex and embossed foil on canvas, $59\frac{7}{8} \times 48$ in.

Inscribed on reverse "Tangential red / J.A. Fernandez Muro / 1966 New York"

PROVENANCE:

From the artist through Galería Bonino, New York;
Gift, Fundación Neumann, Caracas, 1966.

EXHIBITIONS:

The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade* (did not travel to other museums).



Wifredo Lam

Born 1902, Sagua La Grande, Cuba.
Lives in Paris.

EDUCATION:

Academia de Bellas Artes, Havana, 1920–24; Academia Libre, Madrid, 1924

MAJOR EXHIBITIONS:

First one-man show, Galería León, Madrid, 1932; also Museo de Bellas Artes, Caracas, 1955; Palacio de Bellas Artes, Maracaibo, 1957; University of Notre Dame, Indiana, 1961; Museo de Arte Moderno, Havana and Kunsthalle, Basel, 1966; Kestner-Gesellschaft, Hanover, 1967. Included in Carnegie International, Pittsburgh, 1959; Documenta, Kassel, 1960 and 1964.

AWARDS:

Fellowship from Graham Foundation for Advanced Studies in the Fine Arts, Chicago, 1958; Prize, Guggenheim International, New York, 1964.

RUMBLINGS OF THE EARTH 1950
Oil on canvas, 59¾ × 112 in.

PROVENANCE:

From the artist; Gift, Mr. and Mrs. Joseph Canton, Indianapolis, 1959.

EXHIBITIONS:

Ministry of Education, Parque Central, Havana, October 2–15, 1950, *Lam: Obras Recientes*, no. 9.
ICA Gallery, London, 1952, *Wifredo Lam*, no. 8.
The Solomon R. Guggenheim Museum, New York, March 31–May 24, 1959; *Some Recent Gifts*.
University of Notre Dame Art Gallery, Indiana, January 8–29, 1961, *Wifredo Lam*, ill. pp. 18–19.

REFERENCES:

Cahiers d'Art, Paris, 1951, ill. p. 181.
Espacio, Havana, November–December 1954, ill. p. 38.
Medium, Communication Surréaliste (Wifredo Lam issue), January 1955, ill. facing p. 17.

"This picture took form in 1950, without any definite or 'literary' idea behind it, by emerging, as it were, from the day-to-day strivings of a painter who, faced with a canvas, constructs an organic composition out of the simple elements and complex forms of his language. It was only afterwards that these forms became strictly poetical symbols, such as carnal love, materialized as flames in the right-hand side of the picture. I call this work RUMBLINGS OF THE EARTH by which I mean the earth and its imperatives, the substances of which it is composed and the forms they assume: unending transmutations, fertilizations, births and deaths."

Wifredo Lam, May, 1969.



Rómulo Macció

Born 1931, Buenos Aires, Argentina.
Lives in Buenos Aires.

MAJOR EXHIBITIONS:

First one-man show, Galería Galatea, Buenos Aires, 1956; also Instituto Torcuato Di Tella, Buenos Aires, 1967; Argentine Pavillion, Venice Biennale, 1968; Center for Inter-American Relations, New York, 1969. Included in Biennale de Paris, 1961 and 1963; Bienal de São Paulo, 1961; Venice Biennale, 1962. With Deira, Noé and de la Vega, formed the group "Otra Figuración" shown at Museo Nacional de Bellas Artes, 1963.

AWARDS:

Fellowship from Fondo Nacional de las Artes, Argentina, to study in Europe, 1962; Fourth Prize, Bienal Americana de Arte, Córdoba, 1962; First International Prize, Instituto Torcuato Di Tella, 1963.

TO LIVE: WITH A PURE HEART 1963

Enamel on canvas, 96½ × 97¼ in.

Inscribed on reverse "Vivir: a / Corazón / Limpio / Rómulo Macció / 1963"

PROVENANCE:

From the artist through Galería Bonino, New York, 1964.

EXHIBITIONS:

The Solomon R. Guggenheim Museum, New York, 1964, *Guggenheim International*.

REFERENCES:

Cleve Gray, "The Guggenheim International," *Art in America*, April 1964, p. 49 and ill. p. 51.

"Six years ago and three years after the first exhibition in Buenos Aires of the group 'Otra Figuración' formed by Deira, Noé, de la Vega, and myself, I painted VIVIR: A CORAZÓN LIMPIO. If there was something distinctive in this painting, it was the incorporation, in an abstract expressionist language, of a human image placed in an abstract geometric space—that is to say, two languages considered antagonistic. Beginning with this and earlier canvases, I became conscious of this contradiction which, I think, is characteristic of my painting. Why not break with sectarian conformity?"

Rómulo Macció, May, 1969. (tr. MLP)



Eduardo Mac Entyre

Born 1929, Buenos Aires, Argentina.
Lives in Buenos Aires.

EDUCATION:

Trained as an industrial designer.

MAJOR EXHIBITIONS:

First one-man show, Galería Rubbers, Buenos Aires, 1960; also Pan American Union, Washington, D.C., 1968. Included in Bienal de Arte Interamericano, Mexico City, 1958; Bienal de São Paulo, 1963 and 1967; Carnegie International, Pittsburgh, 1967. With Miguel Angel Vidal, formulated "Arte Generativo" shown in Buenos Aires, 1960 and Museu de Arte Moderna, Rio de Janeiro, 1962.

AWARDS:

UNESCO Prize, 1961.

IN RED 1967

Oil on canvas, 39½ × 39½ in.

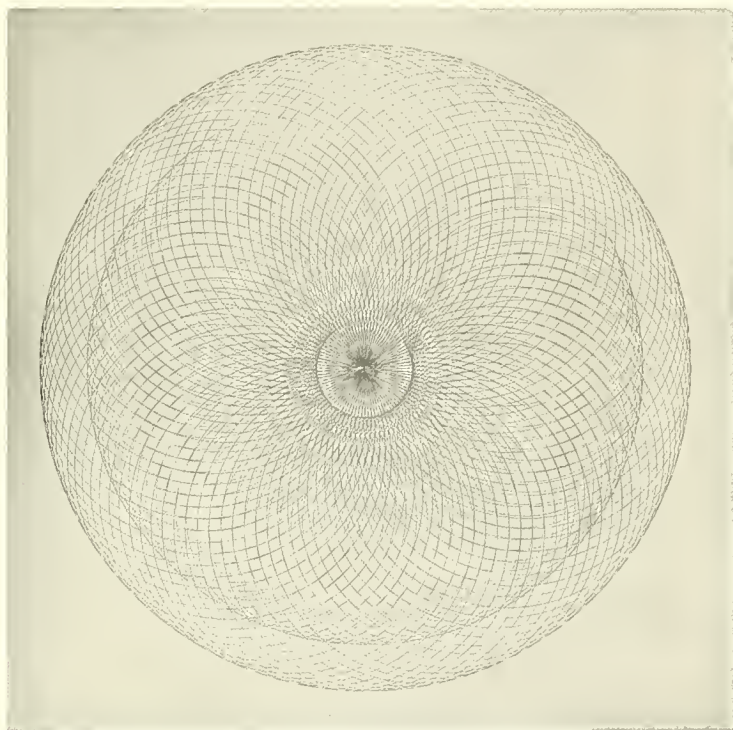
Signed and dated on reverse "Mac Entyre 67"

PROVENANCE:

From the artist through Galería Bonino, New York;
Gift, Fundación Neumann, Caracas, 1968.

"Nothing of suggestions with literary translations, only shapes that are born from an interior prompting of pure expression: as in all my work, this one springs from absolute abstraction, without any link with the reality that surrounds us. But yes, perhaps, it is a new reality, that of the landscape of our times and of the future: a world of relations, of simple and pure shapes, of balance, of purity and unity in all its contents as a thought of the new man and as a reflection of so much that all humanity needs."

Eduardo Mac Entyre, May, 1969 (tr. MLP)



Armando Morales

Born 1927, Granada, Nicaragua.
Lives in New York.

EDUCATION:

Escuela de Bellas Artes, Managua, 1948–53.

MAJOR EXHIBITIONS:

First one-man show, Instituto de Arte Contemporáneo, Lima, 1959; also Pan American Union, Washington, D.C., 1962; Instituto Panameño de Arte, Panama City, 1963; Biblioteca Luis Angel Arango, Bogotá, 1966; Musco de Bellas Artes, Caracas, 1967; Palacio de Bellas Artes, Mexico City, 1968.

AWARDS:

John Simon Guggenheim Memorial Foundation Fellowship and scholarship to Pratt Graphic Art Center, 1960; Award Bienal de São Paulo, 1959; Purchase Prize, Carnegie International, Pittsburgh, 1964; Prize, Bienal Americana de Arte, Córdoba, 1966.

LANDSCAPE 1964

Mixed media on canvas, 65 × 48 in.
Signed and dated l.r. "Morales 64"

PROVENANCE:

From the artist through Galería Bonino, New York;
Gift, Fundación Neumann, Caracas, 1966.

EXHIBITIONS:

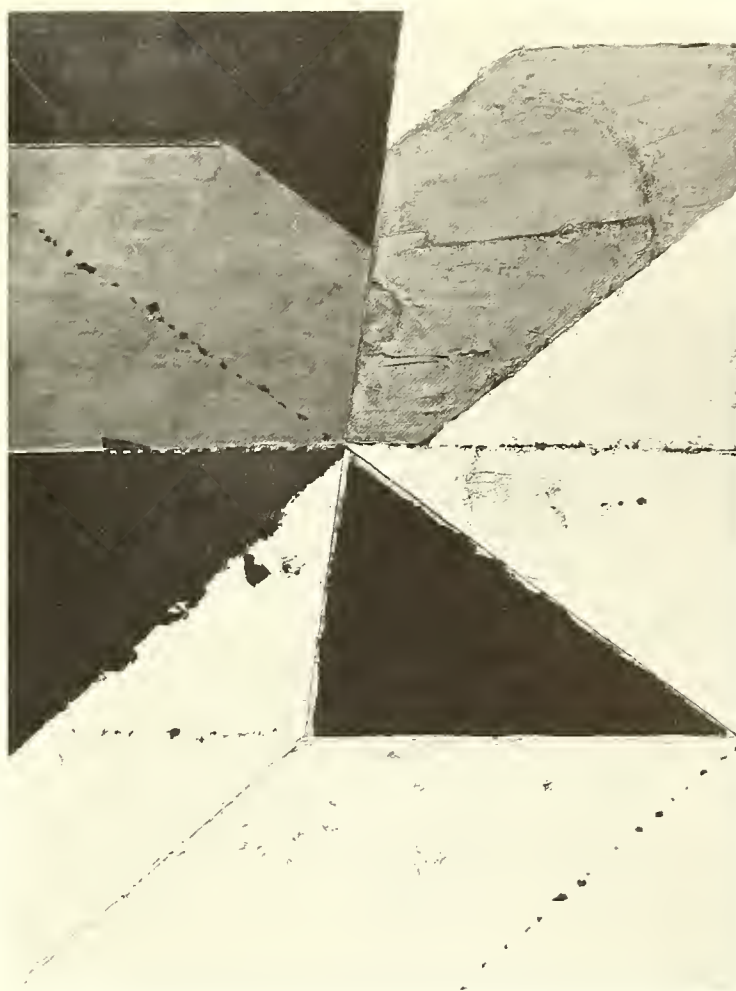
Galería Bonino, New York, November 10–December 5, 1964, *Morales*.
The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade*.

REFERENCES:

Messer, Thomas M., *The Emergent Decade*, New York, 1966, frontispiece.

"I believe that whatever utterance is behind the creation of this work was already said or conveyed, implicit, in the act of painting it and in the fact of the final arrangement of lines, planes and tones—thus, that utterance does not belong to me any more: it departed from me and dwells now affixed in LANDSCAPE."

Armando Morales, May, 1969



Luis Felipe Noé

Born 1933, Buenos Aires, Argentina.
Lives in Buenos Aires.

MAJOR EXHIBITIONS:

First one-man show, Galería Witcomb, Buenos Aires, 1959; also Museo de Arte Moderno, Buenos Aires, 1965. With Macció, Deira, and de la Vega, formed the group "Otra Figuración" shown at Museo Nacional de Bellas Artes, Buenos Aires, 1963. Included in Biennale de Paris, 1961; Guggenheim International, New York, Instituto Torcuato Di Tella International, Buenos Aires, and Bienal Americana de Arte, Córdoba, 1964.

AWARDS:

Fellowship from the French Government for study in Paris, 1961; Instituto Torcuato Di Tella National Award, 1963; John Simon Guggenheim Memorial Foundation Fellowship, 1965.

CHARISMA 1963

Collage on canvas, in two sections, top $57\frac{1}{2} \times 76\frac{3}{4}$ in., bottom $51\frac{1}{8} \times 76\frac{3}{4}$ in.

Signed l.l. monogram "NOE"; inscribed on reverse "Caris / ma / 1 upper part" and "Noe / Carisma / parte / inferior / 2"

PROVENANCE:

From the artist through Galería Bonino, New York; Gift, Mr. and Mrs. Charles S. Gehrie, Montclair, New Jersey, 1964.

EXHIBITIONS:

The Solomon R. Guggenheim Museum, New York, 1964, *Guggenheim International*.

Fairleigh Dickinson University, October 1-31, 1965, *International Artists' Seminar*.

The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade* (did not travel to other museums).

"... Man today is not limited by his own image. He is in permanent existential relationship with his fellow men and with things. This element of relationship I consider the basis of otra figuración. Things are not complete in themselves, but rather they mix together. I believe in chaos as a positive value. Within this chaos the figure in my work is neither accidental or incidental. I believe in the revaluation of the human figure, not in a return to the human figure."

Luis Felipe Noé, 1961, quoted in Terence Grieder, "Argentina's New Figurative Art," *Art Journal*, Fall 1964, p. 5.



Alejandro Obregón

Born 1920, Barcelona, Spain. Moved to Barranquilla, Colombia.

Director Escuela de Bellas Artes, Bogotá, 1948-49 and Escuela de Pinturas de la Universidad del Atlántico, Barranquilla, 1963. Lives in Cartagena.

EDUCATION:

Boston Museum of Fine Arts School, 1938.

MAJOR EXHIBITIONS:

First one-man show, Barcelona, 1944; also Biblioteca Nacional de Bogotá, 1945 and 1959; Pan American Union, Washington, D.C., 1955; Instituto de Arte Contemporáneo, Lima, 1960; Biblioteca Luis Angel Arango, Bogotá, 1967. Included in Bienal de São Paulo, 1955-59 and 1967; Guggenheim International, New York, 1956; Anual de Arte Latinoamericano, Barranquilla, 1963.

AWARDS:

Prize, Bienal Hispanoamericana de Barcelona, 1955; First Prize, Bienal Americana de Arte, Córdoba, 1964; Grand Prize, Bienal de São Paulo, 1967.

THE BAROQUE GARDEN 1965

Oil on canvas, 67 $\frac{5}{8}$ × 79 in.

Signed and dated l.r. "Obregón 65"

PROVENANCE:

From the artist; Gift, Fundación Neumann, Caracas.

EXHIBITIONS:

The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade*.

Delaware Art Center, Wilmington, March 9-April 7, 1968, *Contemporary Latin American Artists*.

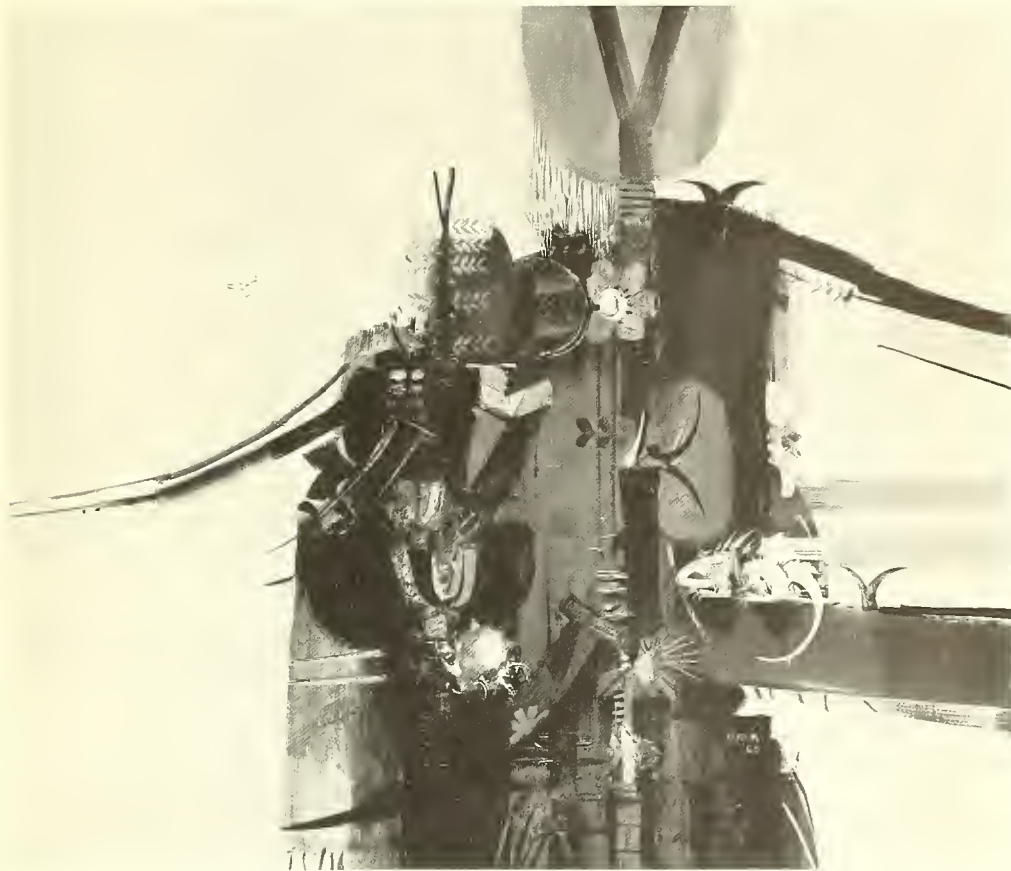
REFERENCES:

Art of the Americas Bulletin, Vol. I. Pan American Union, Washington, D.C., 1966, ill. cover.

Messer, Thomas M., *The Emergent Decade*, New York, 1966, p. 103.

"Reality must be evoked and exalted through discipline of composition. A work of art must give the feeling that it has been executed without great effort and it ought to be carried out with great fluidity and grace in every one of its details. But this achieved because the painter has intensely considered each problem."

Alejandro Obregón quoted in Leslie Judd Ahlander, "Obregón," *Lámpara*, December, 1965, p. 12. (tr. MLP)



Jesús Rafael Soto

Born 1923, Ciudad Bolívar, Venezuela.
Director, Escuela de Bellas Artes, Maracaibo, 1947–50.
Lives in Paris.

EDUCATION:

Escuela de Artes Plásticas y Artes Aplicadas, Caracas,
1942–47.

MAJOR EXHIBITIONS:

First one-man show Caracas, 1948; also Palais des Beaux
Artes, Brussels, 1957; Museo de Bellas Artes, Caracas,
1957 and 1961; Kunsthalle, Bern, 1968. Included in
Bienal de São Paulo, 1957 and 1959; Venice Biennale,
1958 and 1962–66; World's Fair, Brussels, 1958; Expo
67, Montreal, 1967.

AWARDS:

Wolf Prize, Bienal de São Paulo, 1963; Grand Prize,
Bienal Americana de Arte, Córdoba, 1964; Bright
Prize, Venice Biennale, 1964; First Prize, Salon Austral
y Colombiano, Cali, 1965.

VIBRATION 1965

Metal and wood, $62\frac{1}{2} \times 42\frac{1}{4} \times 5\frac{3}{4}$ in.
Signed and dated on reverse "Soto / 1965"

PROVENANCE:

From the artist through Galerie Edouard Loeb, Paris;
Gift, Miss Eve Clendenin, New York, 1967.

EXHIBITIONS:

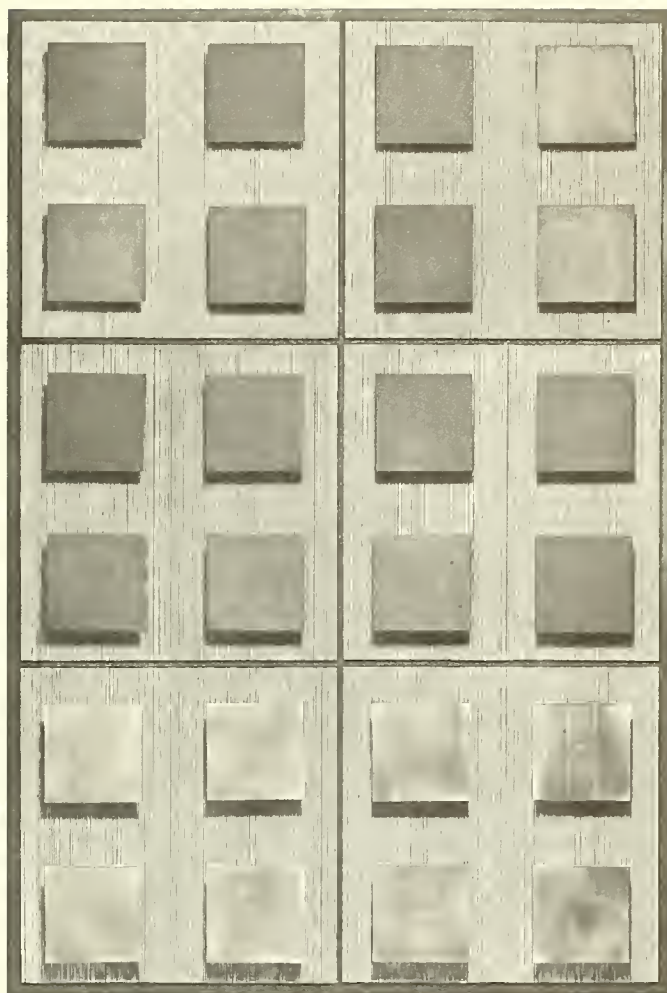
Galerie Edouard Loeb, Paris, June 1–July 31, 1965, *Soto*.
Ateneo de Caracas, January 10–February 10, 1965 and
Museo de Bellas Artes, Caracas, January 10–24, 1965,
Evaluación de la Pintura Latinoamericana Años '60, no. 69.
The Solomon R. Guggenheim Museum, New York,
1966, *The Emergent Decade*.
Delaware Art Center, Wilmington, March 9–April 7,
1968, *Contemporary Latin American Artists*.

REFERENCES:

MacLeish, William H., "Cornell's Latin American
Year," *Art in America*, May–June 1966, ill. p. 105.
Messer, Thomas M., *The Emergent Decade*, New York,
1966, ill. p. 143.

"I always work with the fewest and most anonymous elements, to get as far away as possible from description. French painters have tended always to use 'beautiful' forms, forms still close to figuration, forms with a decorative function. The elements I use are absolutely without value in themselves, they are used simply to demonstrate relations. By means, for example, of the endless repetition of the square, the square itself disappears and produces pure movement."

Jesús Rafael Soto, April, 1965, quoted in Guy Brett, "Pure Relations—The Art of Jesús Raphael Soto,"
Art International, October, 1965, p. 18.



Fernando de Szyszlo

Born 1925, Lima, Peru.
Professor of Art, Universidad Católica, Lima.

EDUCATION:

Escuela de Arte, Universidad Católica, Lima, 1944-46.

MAJOR EXHIBITIONS:

First one-man show, Instituto Cultural Peruano-Norteamericano, Lima, 1947; also Pan American Union, Washington, D.C., 1953; Museo de Arte Moderna, Rio de Janeiro, 1956; Museu de Arte Moderna, São Paulo, 1957; White Art Museum, Ithaca, New York, 1963; Museo de Arte Moderno, Bogotá and Museo de Bellas Artes, Caracas, 1964; Museo de Arte Moderno, Buenos Aires, 1968; Instituto de Arte Contemporáneo, Lima, 1960, 1963, 1965, and 1968. Included in Bienal de São Paulo, 1957 and 1959; Venice Biennale and Carnegie International, Pittsburgh, 1958; Guggenheim International, New York, 1963.

HUANACAURI II 1964

Encaustic on canvas, 62 $\frac{3}{8}$ × 51 in.

Signed l.r. "Szyszlo"

PROVENANCE:

From the artist; Gift, Fundación Neumann, Caracas, 1966.

EXHIBITIONS:

Ateneo de Caracas, January 10-February 10, 1965 and Museo de Bellas Artes, Caracas, January 10-24, 1965, *Evaluación de la Pintura Latinoamericana Años '60*, no. 50. The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade*. Delaware Art Center, Wilmington, March 9-April 7, 1968, *Contemporary Latin American Artists*.

REFERENCES:

Messer, Thomas M., *The Emergent Decade*, New York, 1966, ill. p. 89.

"HUANACAURI II, as any other example of my work, is only a partial testimony, another result of the same search I have been pursuing for many years: finding in painting an image that reflects what it is to exist—as Ortega would say, 'I and my situation.' I still believe we must use the tools and the conquests made by man in any latitude, but place them in our service, use them to formulate our own answers, our own solutions, that only this way can they be valid and effective. The opposite of the universal is not only the provincial, it is also the cosmopolitan which perhaps is nothing but the most subtle form of provincialism."

Fernando de Szyszlo, June, 1969 (tr. MLP)



Rufino Tamayo

Born 1899, Oaxaca, Mexico.
Lives in Paris.

EDUCATION:

Academia de San Carlos, Mexico City, 1917.

MAJOR EXHIBITIONS:

First one-man show Mexico City and Weyhe Gallery, New York, 1926; also Cincinnati Art Museum, 1947; Palacio de Bellas Artes, Mexico City, 1948; Instituto de Arte Moderno, Buenos Aires, 1951; Pan American Union, Washington, D.C., 1952; Museo Nacional de Arte Moderno, Mexico City, 1964; Phoenix Art Museum, 1968.

PRINCIPAL MURALS:

National Conservatory of Music, Mexico City, 1933; Hillyer Library, Smith College, Northampton, 1943; Palacio de Bellas Artes, Mexico City, 1953; Museo Nacional de Antropología, Mexico City, 1964.

AWARDS:

Grand Prize, Bienal de São Paulo, 1953; Third Prize, Carnegie International, Pittsburgh, 1952 and Second Prize, 1955; Extra National Award, Guggenheim International, New York, and International Prize, Biennale de Paris, 1960.

WOMAN IN GREY 1959.

Oil on canvas, 76¾ × 51 in.

Signed and dated l.l. "Tamayo / 59"

PROVENANCE:

From the artist through Knoedler Galleries, New York, 1959.

EXHIBITIONS:

Knoedler Galleries, New York, November 17–December 12, 1959, *Tamayo*, no. 13.

The Solomon R. Guggenheim Museum, New York, November 1, 1960–February 5, 1961, *Guggenheim International Award*.

Museum of Art, University of Michigan, Ann Arbor, April 13–June 12, 1960, *Images in Mid-Century*.

The Philadelphia Museum of Art, November 2–January 7, 1961, *Guggenheim Museum Exhibition*, no. 152.

Worcester Art Museum, Worcester, Massachusetts, February 7–April 7, 1963, *Some Aspects of Twentieth Century Painting*, no. 43, ill. p. 76.

Museum of Fine Arts, Boston, February 12–March 15, 1964, *Surrealist and Fantastic Art from the Collections of the Museum of Modern Art and the Guggenheim Museum*, no. 51.

Museo Nacional de Arte Moderno, Mexico City, September 20–December, 1964, *Rufino Tamayo*, no. 25.

The Solomon R. Guggenheim Museum, New York, 1966, *The Emergent Decade*.

Phoenix Art Museum, March, 1968, *Tamayo*, no. 69, ill. p. 75.

"Before I start work I establish an outline of the picture that I want to paint. . . . Then I begin drawing some curves, an outline. Distortions don't bother me at all. I don't do them on purpose; they're an indispensable part of my painting. Then the paint thickens, and forms a sort of wave; a personality emerges, and settles into paint. The colors blur into each other. One should not be too concerned with the shapes of things as such, but rather with the shape they take when they're in movement. I never attempt to portray things themselves, but rather their action."

Rufino Tamayo quoted in "Tamayo Dreams in Colour," *Réalités*, December, 1964, p. 41.



Jorge de la Vega

Born 1930, Buenos Aires, Argentina.
Teaches Universidad de Buenos Aires.

EDUCATION:

Architectural studies, Universidad de Buenos Aires,
1949-55.

MAJOR EXHIBITIONS:

First one-man show, Banco Municipal de Buenos Aires,
1951; also Pan American Union, Washington, D.C.,
1962; Instituto Torcuato Di Tella, Buenos Aires, 1967.
Included in Bienal Americana de Arte, Córdoba,
Guggenheim International, New York; and Carnegie
International, Pittsburgh, 1964. With Deira, Macció
and Noé, formed the group "Otra Figuración" shown
at Museo Nacional de Bellas Artes, Buenos Aires, 1963.

AWARDS:

Fellowship from Fondo Nacional de las Artes, Argentina,
for study in Europe, 1962.

ANAMORPHIC CONFLICT NO. 1 (THE MEASUREMENT) 1964

Oil and collage on canvas, $63\frac{7}{8} \times 76\frac{3}{4}$ in.
Signed and dated l.r. "de la Vega-64"

PROVENANCE:

From the artist through Galería Bonino, Buenos Aires;
Gift, Fundación Neumann, Caracas, 1966.

EXHIBITIONS:

Instituto Torcuato Di Tella, Buenos Aires, September
9-30, 1964, *Premio Nacional e Internacional*, ill. p. 29.
Galería Bonino, Buenos Aires, October 5-17, 1964,
Jorge de la Vega.
Ateneo de Caracas, January 10-February 10, 1965 and
Museo de Bellas Artes, Caracas, January 10-24, 1965,
Evaluación de la Pintura Latinoamericana Años '60, no. 6.
The Solomon R. Guggenheim Museum, New York,
1966, *The Emergent Decade*.

REFERENCES:

Messer, Thomas M., *The Emergent Decade*, New York,
1966, ill. p. 39.

"The tense counterpoint that is established between an almost corporeal figure and its own flat, distorted projection, and the construction of a space within which they can exist, is perhaps brought about only by the desire to give an image of Latin America—so coherent in its totality and, at the same time, so minutely divided."

Jorge de la Vega, May, 1969 (tr. MLP)



Ricardo Yrarrázaval

Born 1931, Santiago, Chile.
Lives in Santiago.

EDUCATION:

School of Fine Arts, Rome, 1952; Academie Julien,
Paris, 1953.

MAJOR EXHIBITIONS:

First one-man show Santiago, 1954. Included in Bienal
de São Paulo, 1963; Biennale de Paris, 1965; Bienal
Americana de Arte, Córdoba, 1966.

AWARDS:

John Simon Guggenheim Memorial Foundation Fellow-
ship, 1967.

FACE 1964

Oil on canvas, 57 $\frac{5}{8}$ × 38 $\frac{3}{8}$ in.
Signed l.l. "Yrarrázaval"

PROVENANCE:

From the artist; Gift, Fundación Neumann, Caracas,
1966.

EXHIBITIONS:

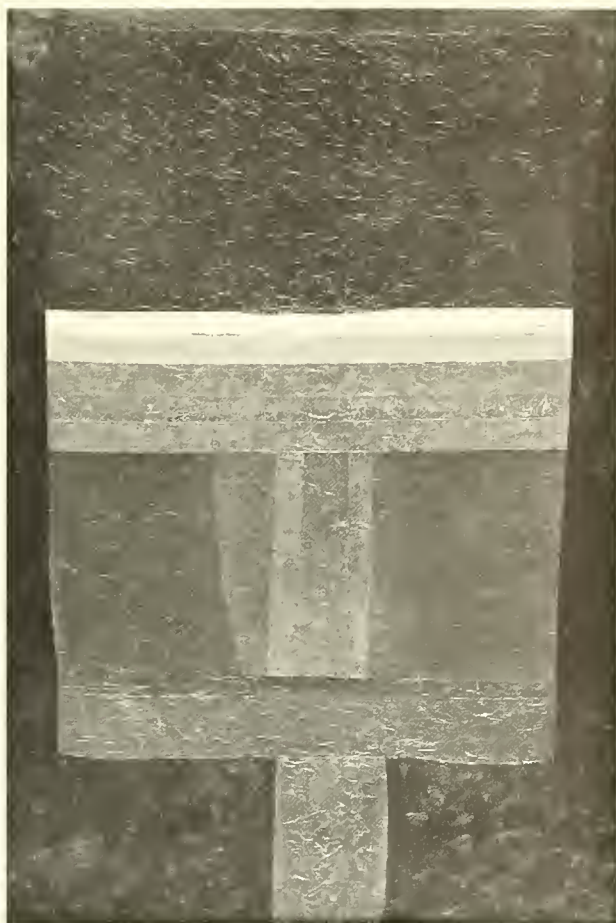
Ateneo de Caracas, January 10–February 10, 1965 and
Museo de Bellas Artes, Caracas, January 10–24, 1965,
Evaluación de la Pintura Latinoamericana Años '60, no. 36.
The Solomon R. Guggenheim Museum, New York,
1966, *The Emergent Decade*.

REFERENCES:

Messer, Thomas M., *The Emergent Decade*, New York,
1966, ill. p. 80.

"I wanted to paint the image of the miner of the highlands of the northern desert, hardened by sun, dust and solitude; his eyes a line, a continuation of that horizon which surrounds him, where he is the center of that existential question."

Ricardo Yrarrázaval, June, 1969 (tr. MLP)



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